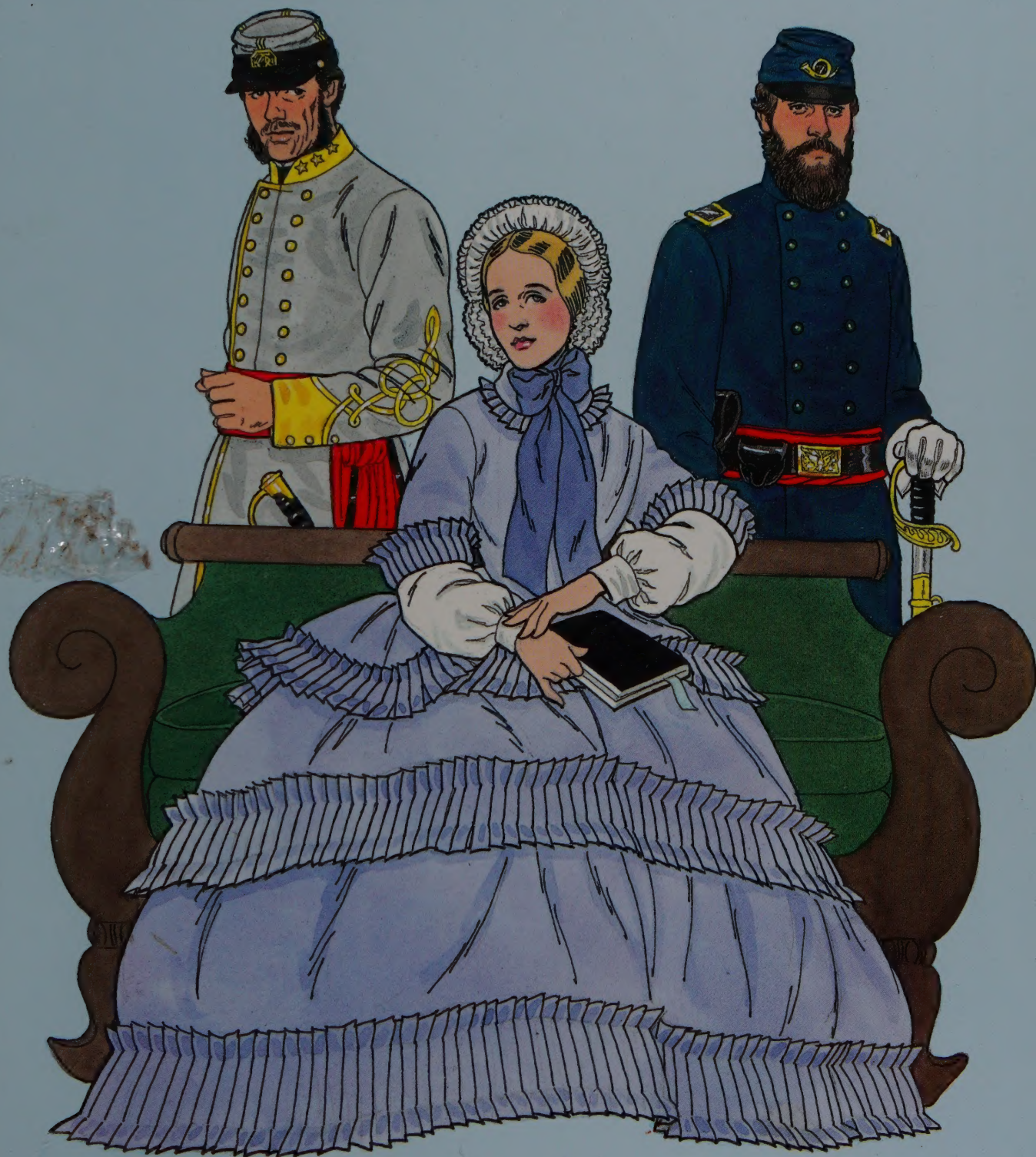


CIVIL WAR FASHIONS COLORING BOOK



TOM TIERNEY



CIVIL WAR FASHIONS

Coloring Book

Tom Tierney



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INTRODUCTION

The look of American fashion underwent a change during the decade leading up to and including the Civil War (1861–1865). With the prosperity brought on by the Industrial Revolution, it had become common for wealthy Americans to go to Europe on the “Grand Tour,” returning with stylish new wardrobes from France (if a woman) or England (if a man). At the same time a considerable fashion industry was emerging in New York, for the invention of the sewing machine in 1846 had made it easier and faster for dressmakers to do their work. Many New York dressmaking firms imported French and English originals to copy and sell, or followed patterns from *Godey's Lady's Book*, a pioneering fashion magazine that interpreted the latest European styles for Americans. By the start of the Civil War, other magazines (such as *Harper's Bazar*) were founded in imitation of *Godey's*, helping to bring fashion to homes throughout America. The plates in this book—which includes designs from the decade before the war—are mostly drawn from these sources.

Women at that time relied on tightly laced bone corsets to shape their figures; the most fashionable strove to have a fifteen-inch waist. In contrast their full, bell-shaped skirts were made wider and wider, until by the 1860s they measured as much as ten yards around. Underneath this a woman of the early 1850s would wear long, lace-trimmed white muslin drawers, a crinoline or petticoat of calico (quilted and reinforced with whalebone) and several starched muslin petticoats with flounces; in winter there might be an additional flannel petticoat. During the mid-fifties the multiple petticoats were replaced by a cagelike frame of hoops, also called a crinoline; this relieved women of the excessive weight of multiple petticoats and gave their legs a greater freedom of movement. By 1860 the predominance of the crinoline and the bell-shaped skirt was already in decline.

Gowns and wraps were lavishly decorated with embroidery, galloon, silk or woolen lace, braid, frogs, tassels, fringe, ribbon or passementerie. Formal gowns were made of such fabrics as brocade, heavy satin, silk, moire and, most popular of all, taffeta. Ball gowns were of gauze, tulle, tar-

latan or lace, while day dresses might be of fine wool, alpaca, mohair, velveteen or foulard. Summer dresses favored linen, cambric, muslin, piqué and batiste. Lace mitts, soft gloves, parasols and pouch bags were popular accessories. By the beginning of the Civil War, the customary bonnet had been generally replaced by a small hat worn tipped forward, a style introduced by Empress Eugénie of France. Hair was worn neatly parted in the center and drawn back into a bun, or worn in a snood made of string, ribbon or human hair; in the evening this was often ornamented.

The most common colors for daytime clothing were soft browns, olive, amber and vanilla, although the more formal gowns and cloaks might use deep greens, wines, violets and blues: by far the most popular color for ball gowns was white, usually trimmed in pastel colors. Brown silk paired with black velvet was a popular combination, and stripes of all widths were much in fashion. Scottish plaids were highly fashionable for both women and children, and young boys often wore kilts.

At the start of the Civil War, both sides expected the conflict to be resolved quickly and did not prepare for the privation that war brings. The fighting dragged on, however, and as supplies ran low, the industrial North proved to have the advantage, especially in the production of military clothing. Most of the fabric mills were in the North, and there too a new machine for sewing leather made possible the mass production of boots, a real advantage for a marching army. (A disadvantage was that the Union's mass-produced uniforms were often ill-fitting, and many soldiers spent their off hours altering their clothing by hand.) The less fortunate Confederate soldier, once his first uniform had worn out, was often forced to salvage clothing and boots from corpses on the field after a battle. Many Southern women disassembled their own wardrobes, using the material to make shirts, trousers and underwear for the men at the front. Fashion came to a near standstill in the South after 1863; in the North the difference was less noticeable, for even with the South blockaded, cotton for fabrics could be imported from India and other parts of the world.



Woman's cloak (1853) of velvet lined with silk and quilted in fancy designs, matched with a vest and walking dress. Child's winter costume trimmed with fur.



Winter promenade dress ("The Alma," 1854) trimmed with ostrich feathers. Cloak of velvet.



Evening dresses (1855) from sketches in the style of Charles Frederick Worth.



Formal afternoon or garden-party dresses (1855), as featured in magazines *Harper's Bazar* and *Penelope*.
Fan, gloves and parasol all popular accessories.



Woman's walking dress (1855) of taffeta; skirt edged with quilling of satin ribbon.
 Little girl's dress of barège (a sheer fabric of wool combined with silk, cotton, etc.)
 trimmed with silk braid; pantalets with crimped frills, muslin or lace.



Promenade costumes for man and woman (1856). Man's tartan waistcoat a popular style.



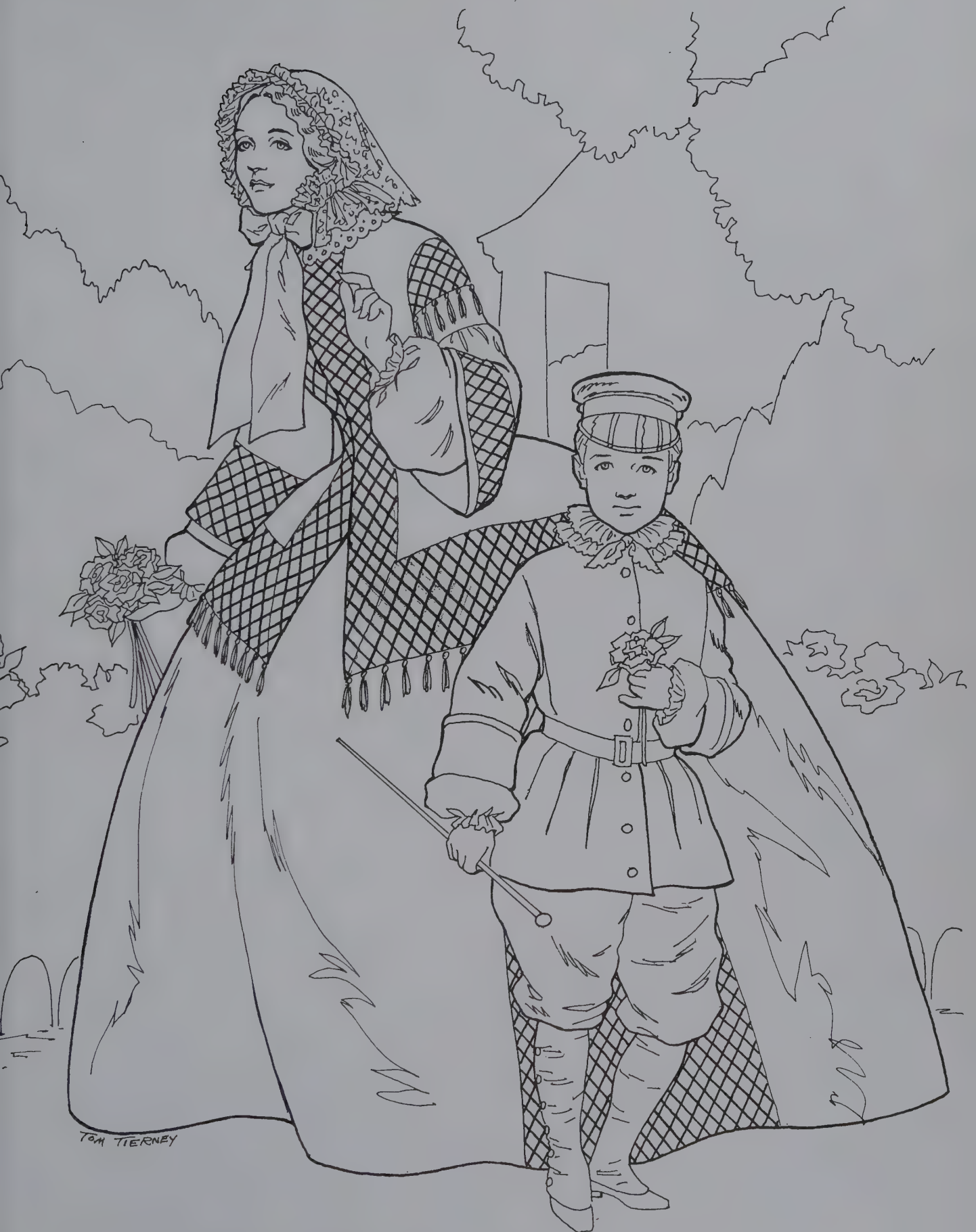
Lady's walking dress and girl's summer frock (1856).



Woman's day dress (1857) with pleated trim.



Lady's day dress (1857) featuring a lace-trimmed surplice bodice and multitiered skirt.



Woman's imported day dress with tasseled trim; young boy's suit (1857).



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Woman's promenade costume (1857) with trim of braid and wide-scalloped lace.



Evening gown (1858) of silk trimmed with velvet and lace.



Morning dress (1858) of embroidered cambric.



Bridesmaid's dress (1858) in the style of those worn at the wedding of Princess Victoria of England and the Crown Prince of Prussia.



Striped cloth "Cherbourg" wrap and walking dress (1858) of silk
with checkerwork of velvet ribbon.



Imported walking dress (1858) for country stay or spa.



Imported promenade gown (1858) to wear at watering place or resort.



Morning dress (1858) of French cambric; front arranged *en tablier* (apron-style); cap of muslin and Valenciennes lace with loops of velvet ribbon.



Lady's walking dress (1858) of silk trimmed with plaid silk or velvet; corsage forms a vest in front and postillion jacket behind. Child's dress of silk with checkerwork trim of velvet ribbon; basque of silk with ball fringe.



Lady's riding habit (1858) of dark cloth; beaver hat.



Three-tiered walking dress (1858) with quilling of ribbons; straw bonnet.



Dress (1858) for country or watering place of piqué (fabric with a corded effect) trimmed with braid; straw hat with lace demiveil.



Child's dress trimmed with crimped frills and lace;
multitiered woman's day dress (imported, 1859).



Lady's promenade gown (1859) from *L'Iris* magazine.
U.S. midshipman's service dress cap, jacket and trousers navy blue; belt black;
necktie black on white shirt. All buttons and insignia gold.



Dinner or street dress (1859) of silk; bows and sash of moire.



Carriage cloaks (1859) from magazine *L'Iris*.



Woman's day dress and man's costume (1860) from magazine *Les Modes Parisiennes*.



Ball gown (1860) from *The Englishwoman's Domestic Magazine*,
with ornamental roses and foliage.



Imported patterned evening gown (1860), decorated with roses.



Woman's silk walking gown (1861) trimmed with velvet;
 straw hat with peacock plumes. Union Army hospital steward's tunic and waistcoat
 navy blue with gold buttons and green chevron;
 kepi navy blue with black band and visor; trousers light blue;
 shirt white and necktie black.



Tunic gown (1861) for evening wear; off-the-shoulder neckline trimmed with puffing and bows.



Lady's walking suit (1861); U.S. Army Corps of Engineers captain's uniform, navy blue with red and gold shoulder insignia; sash red; belt black; buckle gold; hat and plume black; gloves white.



Belted poplin dinner dress (1862), trimmed with flutings of silk and velvet ribbon, with a linen collar and cuffs.



Sprigged grenadine dress ("The Jenny," 1862), skirt with four flounces, bound and headed with velvet; boy's costume based on military Zouave uniform.



Alpacaca home dress (1862), trimmed in diamond form with velvet ribbon.
Linen collar and cuffs.



Ice-skating costume (1863), as featured in *Godey's Lady's Book*.



Grenadine (a loosely woven fabric of silk or wool) promenade or garden-party gown (1863), tablier and trimmings of silk. C.S. Army Cavalry general's uniform navy with gold braid, hat and gloves yellow, plume black.



Spring costume (1863) of taffeta, edged with velvet, silk and lace.
Washington Light Infantry private's uniform gray with black chevrons and bag.
Kepi gray with black band, bill and insignia.



Woman's day dress (1864). Officers' coats, New York regiment, navy with gold braid and buttons; trousers red; kepis red with gold braid.



Silk dress (1864) for a young lady, trimmed with lace and velvet.



Woman's and children's traveling costumes (1864): lady's petticoat
 trimmed with lace designs; alpaca dress raised in festoons;
 sack coat trimmed with gimp ornaments.



Wedding gown (1865) of white satin trimmed with a flounce of point appliqué lace, headed by quilling of ribbon and chenille tassels. Flower girl's dress of silk, trimmed with chenille fringe. U.S. Navy lieutenant's uniform navy blue with gold buttons and braid; belt black, necktie and cap beak; white cap with gold band and insignia.



Woman's Zouave-design robe and matching cape (1865) of cotton.



"The Alexandra" dress (1865), the mantle velvet trimmed with guipure lace,
and a wide guipure insertion with medallions.
U.S. Army captain's blouse navy with gold ornaments; black belt with red sash;
hat black; trousers medium blue; holster and cartridge case black.



Woolen robe dress (1865) with military print design. C.S. Navy commander's uniform:
coat gray with gold braid, buttons and epaulets; collar gold with black edging;
belt black with red sash; cap pale gray with black bill, band and crown.





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Enter the elegant world of mid-Victorian fashions with the help of this unique coloring book. Artist Tom Tierney, widely recognized for his stunning paper doll collections, turns his talents to a new medium and spotlights the stylish clothing worn by well-to-do Americans in the Civil War era.

Forty-five meticulously researched and finely rendered illustrations depict men, women and children in wardrobes that take them through their day—from attractive outfits for at-home wear to elegant evening dresses for special occasions. Handsome military outfits worn by Union and Confederate officers are the rule for the men of the period, while most fashions for youngsters mirror adult styles. Center-stage are the lovely garments worn by the ladies: taffeta and silk walking dresses edged with bands of ribbon; elaborate, tassel-trimmed carriage cloaks; exquisite off-the-shoulder ball gowns enhanced with floral accents, and much more. Brief, informative captions describe the style and fabric of the apparel depicted, offering helpful suggestions for colorists who want to lend a touch of historical accuracy to their finished products.

Adapted from the pages of such vintage fashion publications as *Harper's Bazar* and *Godey's Lady's Book*, these painstakingly executed drawings will thrill coloring book fans of all ages, serve as inspiration to costume designers and make excellent references for fashion historians.

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